Summary of Dissertation Recitals

Three Programs of Collaborative Piano Music

by

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of the requirements for the degree of
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ABSTRACT

Three collaborative piano recitals were performed in lieu of a written dissertation. The repertoire and themes of these recitals aimed to connect with audiences through immersive storytelling and musical depictions of many stages of the human experience. The first recital, titled "Homages and Offerings," contained works by Francis Poulenc, Maurice Ravel, Aaron Copland, and Dmitri Shostakovich. Each work in this program was dedicated by its composer to a close friend, either as a gift or as an homage to their memory. The second recital featured Johannes Brahms's set of fifteen *Romanzen aus Tiecks Magelone*, accompanied by an abridged English narration of Ludwig Tieck's novella, *Liebesgeschichte der schönen Magelone und des Grafen Peter von Provence*. The final recital was a lecture-recital titled "Melologue: Exploring Spoken Recitation and Music as a Mixed Performance Art." It explored the genre of melodrama and featured works composed for spoken recitation and piano.

Tuesday, October 31, 2017, 7:30 p.m.; Moore Building, Britton Recital Hall, University of Michigan. Joshua Anderson, clarinet; Christine Harada Li & Heewon Uhm, violins; Nathaniel Pierce, cello. Francis Poulenc, *Sonata for Clarinet and Piano*; Maurice Ravel, *Sonate pour violon et piano*; Aaron Copland, "Prelude," from the *Symphony for Organ and Orchestra*; Dmitri Shostakovich, *Trio No. 2 in E minor*, Op. 67.

Sunday, December 3, 2017, 7:30 p.m.; Moore Building, McIntosh Theatre, University of Michigan. John Daugherty, baritone; George Shirley, narrator; Margaret Tigue, soprano; Sedona Libero, mezzo-soprano. Johannes Brahms, *15 Romanzen aus L. Tiecks Magelone*, Op. 33.

Thursday, March 22, 2018, 6:30 p.m.; Osher Salon, San Francisco Conservatory of Music. Christian Pursell & Sonya Schumann, narrators. Franz Schubert, *Abschied von der Erde*, D. 829; Robert Schumann, “The Fugitives” from *2 Balladen*, Op. 122; Franz Liszt, *The Sorrowful Monk*, S. 348; Richard Strauss, *The Castle by the Sea*; Anton Arensky, “How Beautiful were once the Roses” from *3 Declamations*, Op. 68; Max Heinrich, *The Raven*, Op. 15; Francis Poulenc, “Wedding and Party Scene” from *L’histoire de Babar*, FP 129.

RECITAL 1 PROGRAM

César Cañón, Piano

Joshua Anderson, Clarinet
Christine Harada Li & Heewon Uhm, Violins
Nathaniel Pierce, Cello

Sonata for Clarinet and Piano (1962) — Francis Poulenc (1899-1963)
Allegro Tristamente
Romanza
Allegro con fuoco
Joshua Anderson, clarinet

Sonate pour violon et piano (1927) — Maurice Ravel (1875-1937)
Allegretto
Blues: Moderato
Perpettum mobile: Allegro
Christine Harada Li, violin

Intermission

Prelude from the Symphony for Organ and Orchestra (1924) — Aaron Copland (1900-1990)
Heewon Uhm, violin
Nathaniel Pierce, cello

Trio no. 2 in E Minor, op. 67 (1944) — Dmitri Shostakovich (1906-1975)
Andante. Moderato
Allegro con brio
Largo
Allegretto
Heewon Uhm, violin
Nathaniel Pierce, cello

RECITAL 1 PROGRAM NOTES

Homages and Offerings

It is during tough times when we all seem to select the group of people which is closer to our hearts and present in our everyday lives. Such was the case of every one of the composers chosen for tonight's program. Besides music, they all share having lived through a world war (or two, for three of them). The works to be performed this evening are all dedicated to or written for someone who was present during each composers' time of hardship. Two different scenarios are present in such dedications tonight: dedications to the memory of deceased friends (homages) and dedications to friends still present (offerings). Composed in times of reminiscence (Poulenc), optimism (Ravel), calm after the storm (Copland) and devastation (Shostakovich), these works sum up the wide range of the human experience.

Fig. 1.1. Francis Poulenc at the piano.

Poulenc's **Clarinet Sonata** can be described as both irreverent and elegiac. Commissioned by American clarinetist Benny Goodman, and dedicated to the memory of his friend and fellow member of the composer's collective *Les Six,* Arthur Honegger, the Sonata showcases Poulenc's ability to integrate opposing characters into an emotional and acoustically fulfilling venture. The structure of the piece escapes from the Romantic Sonata model and borrows elements from earlier standards of the form in the Seventeenth and Eighteenth centuries.

The first movement starts with a quick motive of the clarinet and sharp punctuations of the piano as an introduction, seemingly incompatible with the *Allegro tristamente* marking. Following we find a fast theme with a continuous rumble in the piano part. One can wonder if this rumble is a reference to a train march, reminiscent to Honegger's obsession with these machines. The movement is intersected by a slow, elegiac middle section. Beautiful and expressive melodic lines are heard in this episode, which are then followed by a return of the cruising fast theme.

The second movement is a remarkable piece in and of itself. Written three years before the rest of the Sonata, Poulenc renamed it several times before choosing *Romanza*. Initially conceived as *Lamento* in July 1959, it was finished in August with the name *Andante*. In a letter to his editors, however, Poulenc requested that, were he to never finish the Sonata, it should be published by itself with the name *Andantino tristamente*. Years later, the *tristamente indication* was transferred to the *Allegro* movement. Poulenc's premature death made it impossible for performers and editors to find answers in regard to the duality and apparent 'mismatch' of the music in the beginning of the first movement and the adjective provided by the former *Lamento*. The movement starts and finishes with a painful cry of the clarinet, which frames a dialogue of elegiac and mourning melodies between the clarinet and the pianist's right hand. Considering the possible reference to Honegger's love for trains, the opening and closing cries of the clarinet could be interpreted as a steam whistle waving farewell to the man who, in his own words, loved trains "as others love women or horses."


Fig. 1.2. Benny Goodman and Leonard Bernstein, 1951.

A lighthearted and fast paced third movement brings us back to Poulenc's most known fanfarresque and buffoonesque style. The alternation between binary and ternary meters when new themes are presented, give the listener a sensation of anticipation and relentlessness that increase the energy build up along the movement, until finally reaching a group of strident bell tones in the piano and a poignant final punctuation by the clarinet.

The Sonata was premiered in April of 1963 at Carnegie Hall, with Leonard Bernstein taking the composer's place at the piano and Benny Goodman on the clarinet.

Ravel's last finished chamber work was his 1927 **Sonata for Violin and Piano**, which he dedicated to violinist Hélène Jourdan-Morhange. Ravel first met Jourdan-Morhange during World War I when she played in a performance of his piano trio. After the war, she introduced the composer to her partner, painter Luc-Albert Morau, and Ravel developed a close friendship with both during his final twenty years. From this friendship sprang forth Morau's sketches of Ravel and the illustrations to Ravel's last song cycle, *Chansons Madécasses*.

Fig. 1.3. Ravel and Hélène Jourdan-Morhange, 1923.

Ravel considered the violin and piano as instruments that were "essentially incompatible"; rather than finding an equilibrium within the contrast, he sought to highlight their incompatibility. Such a task represents a musical challenge of managing the two instruments as opposing forces. Faced with this challenge, along with additional concurrent professional engagements, Ravel took four years to finish the sonata. The result is now a staple of the repertory and an example of the composer's creativity.

The first movement starts with an unaccompanied, extended melody in the piano. The violin joins the piano's modal language with a contrapuntal texture. Soon after, Ravel presents at least four different motives that, more than being interpolated or integrated, are juxtaposed and carry the listener into a collage of ideas and an overall crystalline soundscape. The most extensive of the three movements, the first uses modality and bell-like tones that are reminiscent of an ancient chant with hints of an impressionist lens. The range of the violin part spans more than three octaves and employs the instrument's full dynamic range and techniques that were quite adventurous at the time. For instance, a countermelody carried along in tremulando shivers in duet with a deep solo voice in the piano's low range. A fugato-like climax is presented towards the end of the movement, followed by a sostenuto line in the violin accompanied by organ-like chords in the piano. The first motive appears for the last time in the piano, sustained and gradually disappearing into an open fifth with the violin sustaining a high G that seems to dissipate into the air.

Perhaps the second is the most shocking and unusual of the three movements. A pure product of the *Années folles* (the French "Roaring Twenties"), Ravel's *blues* borrows rhythms and manners from American jazz, creating a tense and hilarious dialogue between the two instruments. To begin, the violin part is written a semitone higher than that of the piano part. Strong syncopations and the use of extended techniques, such as banjo-like strumming, provide us with a 1920's sound scenario inspired by the dances of Josephine Baker and the sounds of American jazz infiltrating Parisian nightlife.

The third movement is a *perpetuum mobile*. Introduced by a dialogue similar to that with which the *blues* ends, the violin ventures into a non-stopping extravaganza over the piano part, in which Ravel re-introduces motives from the first two movements, now in a much de-jazzified version. Both parts join forces in a fortissimo featuring the second theme of the blues, then merge into a last rendition of the sonata's very first motive and a joyful and energetic coda.

By the time the piece was finished, Hélène Jourdan-Morhange was no longer able to perform due to health reasons. Instead, the first performance was given by Georges Enesco with the composer at the piano.

Fig. 1.4. Koussevitsky, Copland and Boulanger, ca. 1939.

Between 1921 and 1924, Aaron Copland studied composition under Nadia Boulanger in Paris. During his final days there, he was entrusted by conductor Serge Koussevitzky to compose a piece for organ and orchestra. The piece was to be performed as part of Boulanger's American debut. This commission resulted in a Symphony for Organ and Orchestra, premiered in New York and Boston in early 1925. In the words of Virgil Thompson, Copland was considered by many as "...the voice of America in our generation". The young Copland found in this symphony his way into the list of relevant composers of the century.

Inspired by the popularity of jazz among European composers of the time, Copland integrated elements of this American genre into his symphony. The symphony was well-received by fellow musicians and audiences alike. According to musicologist Vivian Perlis, it was the first movement of the Symphony, ***Prelude***, that Copland seemed to favor. It is impossible to ignore the French influence in the compositional style of the atypical, brief and reflective movement. In the words of Copland himself, it is "rather an introductory reverie, with some incidental material for solo instruments". Perlis describes it as "of the utmost simplicity, tonal with simple rhythms, and an emphasis on the straightforward lyric melody, quiet and understated". It is known that an arrangement of the *Prelude* for chamber orchestra was published by the composer in 1931. However, a copy of an arrangement for piano trio can be found in the archives of the pianist and close friend of Copland, John Kirkpatrick, held at Yale's library. Among the Kirkpatrick papers, a copy of the composer's manuscript, as well as the fair copy and the string parts written by Kirkpatrick are found. It is not clear which arrangement came first, but it is possible that Copland played the piano trio version when working in a hotel to support himself during the first months of his return to New York in 1924. The first performance of the recently found arrangement took place at the Yale Chamber Music Society's Copland Centenary concert in November 2000. It was recorded in 2004 by Music from Copland House, included in the album "The Chamber Music of Aaron Copland" by Arabesque Records. The score remains unpublished and widely unknown. Tonight's performance was made possible thanks to the generous help of Clifton Boyd, PhD student at Yale University, who graciously provided us with the scans of the scores from Kirkpatrick's papers.

Fig. 1.5. Sollertinsky and Shostakovich.

In February of 1944, in the midst of World War II, Dmitri Shostakovich received the news of the passing of his beloved friend and mentor Ivan Sollertinsky. Sollertinsky was a violinist, musicologist and polymath[1] who played an important role in Shostakovich's studies on the style and music of other composers. At the time of his death, Shostakovich was beginning to work on his **Piano Trio No. 2, Op. 67**, which he then dedicated to the memory of his friend.

The first movement starts with unconventionally high harmonics in the cello and the violin, giving the effect of an ethereal whistle tone. According to Dmitri Tsyganov (violinist of the Beethoven String Quartet, often who would first perform Shostakovich's chamber works), Sollertinsky used to whistle tunes while listening to conversations. The movement develops into a lugubrious and meditative melody. Contrapuntal writing between the three instruments gradually helps to increase the tension until it reaches a boiling point in a faster paced episode in E minor. This episode precedes an eerily cheerful second theme in G major. Grotesque waltz-like episodes are presented in several configurations, including harmonics, *pizzicatti*, and dialogues between the piano and the strings. Eventually returning to the main motive, the

[1] The word polymath refers to a person whose range of knowledge spans several fields and/or disciplines. In Sollertinsky's case, he was a philosopher, violinist, musicologist, historian and linguist. It is said that he was fluent in more than 20 languages and had knowledge in many more, including dialects and some dead languages. In the musicological field, his most important contribution was introducing Russian musicians to the works of Schoenberg and Mahler.

movement ends softly with persistent E minor chords in the violin and a monotonous and uneasy sounding accompaniment of repeated half steps in the piano.

The second movement, in the bright key of F sharp major, is a frantic dance of over exaggerated emphasis and unsophisticated sound. The relentlessness and harsh manners of the music give an impression of a character that is more menacing than amusing. A recurrent half-step unison moan of the strings, reinforced by the piano entrance, always one beat late, depicts the uneasy direction of the phrases that overlap each other along the swift and exhausting scherzo.

Written in the distant key of B flat minor, the third movement is a slow and solemn *passacaglia*. The first 8 measures are the harmonic basis to be repeated over melodic variations in the strings. All along, Shostakovich establishes the mournful character of a funeral procession. This movement can be perceived as an homage to the victims of the war, including many of Shostakovich's friends and Sollertinsky himself. There is no closing in the passacaglia, as the *attacca* into the fourth movement suddenly transitions into a dance of death. Two elements are vital to this last and monumental movement: bitonality and the use of *klezmer* (Jewish folk) music. Relatively recent research has found that the Jewish tune that became the primary theme of the fourth movement was sung to Shostakovich by the Vitebsk painter Solomon Gershov. Interpretations are wide and open about the message that Shostakovich tried to portray by using these motivic materials. Some agree that it is an homage to the suffering of the Jewish people in the war. Some propose that it is a message of protest to the regime of Stalin. It is for sure, however, an intense episode of death, suffering and, finally, a desolated rest. The development of these Jewish dance motives is rich and extensive. A loud

cry intersects the dance motive with a moaning melody of the cello and a change to the irregular meter of 5/8. Variations on both themes build up into an emotional climax in which the piano roars in raging fortissimo octaves throughout the entire keyboard, and an incisive unison iteration of the *klezmer* melody in the strings. After this intense last variation, the piano transitions into a semi-impressionistic episode in which the first motive of the first movement returns to bring the calm back, and to quietly lead into an echo of the dance that disappears. We hear a restatement of the passacaglia chords, bidding a solemn farewell to a distant reiteration of the dance-of-death theme. A triple strike of E major chords led by the violin conclude the piece with a serene and hopeful calm as we finally find the eternal rest for the ones who are gone.

The Piano Trio in E minor, Op. 67 was premiered in Leningrad in November of 1944. By audience's demand, the fourth movement, first ever piece in which Shostakovich overtly used Jewish themes, had to be repeated.

RECITAL 2 PROGRAM

César Cañón, Piano

John Daugherty, Baritone
George Shirley, Narrator

Margaret Tigue, Soprano
Sedona Libero, Mezzo-Soprano

15 Romanzen aus L. Tiecks Magelone, op. 33 (1861-1869) — Johannes Brahms (1833-1897)

Keinen hat es noch gereut
Traun! Bogen und Pfeil sind gut für der Feind
Sind es Schmerzen, sin des Freuden
Liebe kam aus fernen Landen
So willst du des Armen
Wie soll lich die Freude
War es dir, dem diese Lippen bebten
Wir müssen uns trennen
Ruhe, Süβliebchen
Verzweiflung
Wie schnell verschwindet
Muβ es eine Trennung geben
Sulima
Wie froh und Frisch
Treue Liebe dauert lange

RECITAL 2 PROGRAM NOTES

A *bouquet* of Songs

The concept of song cycle is a term born in the realms of German lieder. Beethoven's *An die ferne Geliebte*, Schubert's *Die Schöne Müllerin* and *Winterreise*, Schumann's *Dichterliebe* and *Frauenliebe und Leben* are titles that would not go unmentioned when speaking about the genre. The term 'cycle', however, presents its own set of contradictions, discussions and identity problems. German words used to define it go interchangeably between Liedercyclus and Liederkreis, and the definitions sometimes include sets of songs that might or might not share a theme, a poet, or a storyline. Johannes Brahms is, generally, not part of the lists of great German song cycle composers. He himself referred to his song collections as 'Song bouquets' (*Liedersträusser*), a term that is ironically linked only to his fellow composer and rival Hugo Wolf. Most of the time, Brahms would pick poems by different authors and group them in what he considered the best combinations for a poetic and musical continuity. During his lifetime, and throughout the years, his songs have been selected and treated more as individual pieces than as groups, a choice that he complained about but was guilty of himself.

Only two *song bouquets* by Brahms account for a single source of texts: his *Vier ernste Gesänge*, with texts from Christian scriptures, and *15 Romanzen aus Tiecks Magelone*, set after Ludwig's Tieck novella *Wundersame Liebesgeschichte der schönen Magelone und des Grafen Peter von Provence* (*Wondrous Love Story of the Fair Magelone and Count Peter from Provence*).

Once upon a time…

The story of count Peter of Provence and princess Magelone of Naples goes back several centuries, and is thought to have originated in southern France, in the Occitanie region of Villeneuve-lès-Maguelone. Formerly a city called Maguelone, it has been home to the legend since the apparition of a 15th century manuscript containing the story. The French manuscript was translated into German and printed in 1535 by Veit Warbeck. Its catholic references were modified to fit the views of German Protestantism during reformation times. Encyclopedic sources cite manuscripts from the 12th century including the story, and scholars agree that the tale resembles stories found in *Arabian Nights*. The influence of the tale in European culture does not stop there: German *Meistersinger* Hans Sachs would perform Warbeck's translation three times per year in 1554 and 1555; Baroque French composer Étienne Moulinié wrote a ballet based on the romance in 1638; and Spanish playwright Lope de Vega changed the name of the story and delivered his own version in his 1609 play *Los tres diamantes*.


Fig. 2.1. Ludwig Tieck.

Peter and Magelone's love became then a part of the German *märchen*[*] repertoire. By mid-eighteenth century, during Goethe's youth, the romance was published in German folktales compilations and known widely around the country. But it wasn't until 1797 that a significant and updated literary work was published by poet Ludwig Tieck, titled *Wundersame Liebesgeschichte der schönen Magelone und des Grafen Peter von Provence* (*Wondrous Love Story of the Fair Magelone and Count Peter from Provence*). A simple contrast between the opening and end of the works can explain Tieck's story's renewed secular attractiveness, as Warbeck's beginning "in name of our lord Jesus Christ" was changed for "once upon a time" and the final "and lead us into eternal life, amen" turned into a "and they lived happily forever after".

The story of Peter and Magelone was familiar to Brahms since his youth. He was introduced to Tieck's novella at the age of 12. The story remained close to his heart, for in the summer of 1861, while staying near Clara Schumann's house in Düsseldorf, he composed the first 6 songs of the set. An intermittent work, the complete set wasn't finished until 1869, when it was published in 5 volumes of 3 songs each.

The *Magelone lieder* were met with rejection from the beginning of their days. *Breitkopf und Härtel*, the most important publishing house at the time, rejected the first 6 songs' manuscript, arguing that the piano parts were too hard, and some compositional aspects

[*] The term *märchen*, usually translated as 'fairytales', is a term that encompasses 'folktales' entirely, a definition worth considering when including stories like Peter and Magelone's, in which no magical or mythical creatures participate.

weren't acceptable (here they referred to some parallel octave passages, criticism to which Brahms responded "I never saw any harm that octaves did to Schubert's *Erlkönig"*). After the first performance, the audience was rather unresponsive. Musicologist Eric Sams attributes this to the fact that the story of Peter and Magelone was not universally well known. To him, the music needs a 'verbal framework' for full impact.

This verbal framework was a point of controversy between Brahms and his performers/publishers. He rejected the idea of publishing an accompanying narrative to the songs to help the storyline. However, an accompanying narration became a performance tradition, which started with Julius Stockhausen (to whom the set was dedicated) himself. Other suggestions made by Stockhausen - and which will be embraced tonight- were having different singers perform the Magelone and Sulima songs, as well as performing the last song as a duet, as it was conceived in the original story. Since Tieck's full novella would make the performance time too long for a concert, abridged versions have become a staple and present an additional element of involvement for the performers, who must choose which elements of the story to keep into the narrative.

Scholars believe it's no coincidence that Brahms chose the story of Peter from Provence to set to music, as it reflected many elements of his own life. His controversial and lifelong affections for Clara Schumann, who he met at the age of 20, and his recently broken engagement in 1859 with his 'last love' Agathe von Siebold, parallel Peter's two loves in the tale. The chivalric and romantic

Fig. 2.2. Brahms & Stockhausen, c. 1866.

discourse in the novella is also not too foreign to the way Brahms addressed the ladies in his passionate letters.

Musically, most of the songs have lengths and textures larger than what one would expect in a lieder cycle. Unconventional musical forms are found, including up to three different tempo marks in a single song, remote key changes, and contrasting affects. Exceptions occur in songs depicting specific characters or situations. The cycle was originally conceived for a high voice, but almost immediately published for a lower voice as well. Julius Stockhausen, in fact, performed them in the lower keys. Magelone's lied, the eleventh song, is the only one that appeared in the same key in both settings.

The first song is a modified strophic song. An old bard encourages the young knight to venture into the world. The piano accompaniment emulates the galloping pace of the lordly steed. Song number two, the shortest one of the cycle, provides an ancient, medieval-like sonority, matching the descriptions of an "old song" that young Peter remembered as he left his homeland. The third song is the longest of the set and reflects in its musical style the convoluted moods of a young man in love. At one moment we are taken into a slow-paced wandering and suddenly the music moves into chivalric, agitated new episodes. The song starts and finishes in different keys, something rather unconventional at the time it was composed.

The fourth song, soundscape of the first love letter from Peter to Magelone, starts in a serene and gallant manner. After a couple introductory verses, a modulation to the key of E major and later E minor underlines more excited and eager declarations, to then return to the initial motif and a final statement of wonder and hope. The fifth song is a simpler, joyful

response to reciprocated emotions. The bright key of D major and a motif that always attacks earlier than expected with monosyllabic words opening each line depict young Peter's bursting joy at Magelone's positive response. A larger scale song follows, in the moment in which Peter sets his feelings and fears to music at his lute. More developed melodies and three different sections make the listener join the singer in his emotional turmoil and almost uncontainable excitement. The seventh song is a triumphant hymn. Long lines and a dance-like triple meter reinforce the idea of Peter leaping away, inebriated by love feelings.

Fig. 2.3. Early illustration to the lullaby scene.

From the eighth song onward Peter's tone changes into that of a more mature man. First, he sings to his lute about parting and gets excited about the new awaiting adventures, returning to the initial calm mood in a confident sweet ending. Song number nine is a delightful lullaby in which the knight not only rocks his beloved to sleep, but commands nature to do so; a lovely melody in the piano is reminiscent of a folk tune that, coincidentally, is similar to the one that Manuel de Falla would set in his song *Jota*, part of his seven Spanish folk songs (it is thought that the *Maguelone* romance could have Spanish influences that pre-date the French manuscript; this fact could allow us to guess on some further research by Brahms, who was an avid reader and a lover of folk song). Song number ten is the first of only two in the set to have been assigned titles. *Verzweiflung (Despair)* is a raging challenge to the seas that have taken Peter away from his beloved. The writing of the song and the placing in the storyline make it the cycle's equivalent to what a storm scene would be in an operatic work.

Songs eleven and twelve are simpler in form than the last few heard, and are sorrowful laments with beautiful melodies and expressive piano interludes and postludes. Sulima, the thirteenth song in the set and the remaining one to be titled, is a simple strophic song with a bouncy accompaniment, different from all the others in the cycle. The new rhythm and sonnet-like form are examples of what Brahms depicts as the sultan's daughter exoticism and delightful coquetry. After escaping from Sulima's temptations, Peter sings a last heroic cry in song fourteen. It features an accompaniment reminiscent of the sea-rage of number ten, but now in a brighter and optimist key. A lyrical and triumphant middle section features the knight's eagerness to return to his homeland.

Lastly, an ode to everlasting love is sung by the reunited Peter and Magelone. Brahms intended the song for a single voice, but Stockhausen suggested it were sung as a duet, as in the original Tieck's story. An element of unity is heard as the song is written in the same key as the first one, and closes with a modified version of the cycle's very initial motive, providing a happy ending to the count's adventures.

RECITAL 3 PROGRAM

César Cañón, Piano
Christian Pursell & Sonya Schumann, Narrators

«MELOLOGUE»
Exploring Spoken Recitation and Music
as a Mixed Performance Art

Abschied von der Erde, D. 829 (1826) — Franz Schubert (1797-1828)

Sonya Schumann, narrator

"The Fugitives" from ***2 Balladen*, op. 122** (1852) — Robert Schumann (1810-1856)

The Sorrowful Monk, S. 348 (1860) — Franz Liszt (1811-1886)

The Castle by the Sea (1899) — Richard Strauss (1864-1949)

Sonya Schumann, narrator

"How Beautiful were once the Roses" from ***3 Declamations*, op. 68** (1903) — Anton Arensky (1861-1906)

Sonya Schumann, narrator

The Raven, op. 15 (1905) — Max Heinrich (1853-1916)

Christian Pursell, narrator

Wedding and Party Scene from ***L'histoire de Babar*, FP 129** (1940) — Francis Poulenc (1899-1963)

Sonya Schumann, narrator